**Kathryn Hendy-Ekers** - Good afternoon. And welcome to our session for VCE Art Creative Practise and Implementation Webinar, specifically on the new study, VCE Art Creative Practise. As you are aware, my name is Kathryn Hendy-Ekers, and with me, I have Deryck Greenwood, who is the State Reviewer for VCE Art and VCE Creative Practise. So, welcome, Deryck. Just before we go on, I'm just going to get a few things up on my screen so, I can see.

Firstly, I'd like to acknowledge the traditional owners of the country throughout Victoria that we are all located on, and pay my respect to elders past, present, and emerging. I'd like to also, pay my respects to the Wurundjuri people of the Kulin nation of which lands I am presenting on. Just before we go through the presentation, I'll just go through a few housekeeping matters. What we are going to do with this presentation is run through all four Units individually. So, after each Unit, we will stop for questions. We have had some questions through the Qualtrics registration form.

So, please, it probably would be beneficial for you to have your Study Design in front of you or your new Study Design as we go through. A lot of this material you would've already seen on the on-demand videos that we've published over the last couple of weeks. There are videos, specific videos for all Units of Art Creative Practise, and all Units of art making exhibiting. There's also, the presentation that was done on the 8th of July, I think, or June, sorry. For both studies, acknowledging the differences, and then there was also, an introductory video explaining Art Creative Practise, Art Making and Exhibiting, and VCE VET Visual Arts available on the Professional Learning page as well.

So, we are assuming that you have started to look at those videos and hopefully we can answer any questions as we go through. So, please type your answers in the Q&A box. Both Deryck and myself and Sam, who is our facilitator for this presentation, can see those responses. And we will, at the end of each Unit, stop and answer any questions that do appear. So, what I will do is go through the Characteristics of the study, look at Unit 1, Teaching, Learning and Assessment, Unit 2, Teaching, Learning and Assessment, and also, Unit 3 and 4, Teaching, Learning and Assessment.

So, this slide you have seen before, just apologies. I'm just going to move some boxes around so I can see the slides as I go through. This is the overview of the Study Specifications for Art Creative Practise. So, when you are planning teaching Art Creative Practise, this is a very clear outline of all the content and the Areas of Study for each of the Units. So, you can see that as we've said all along, it is structured on Inquiry, Experiential and Project based learning. So, each Area of Study in each Unit is titled that, and you will see in each Unit the key concepts that you will discuss or teach with your students in each Unit.

So, we have Inquiry learning, Experiential learning, and Project based learning. There are Study Specifications. So, it is really important, I've been working through a couple of schools who are seeking accreditation for Units 1 and 2, particularly for both these studies. In 2023, there are new schools. And in all of those applications, I have suggested to the school that they go back through the Study Specifications and Study Terms, and really ensure that when they start with this particular study, that they are unpacking those key terms. So, there are definitions of those key terms in the front Study Specifications. So, you should be able to define and unpack with your students the words, Art elements, Art principles, Art forms, what constitutes a Body of Work, Contemporary artworks and artists for this study, Context, Critique, Influences and inspiration, and Visual language. So, we've had those to assist you.

So, again, there's this fantastic diagram in VCE Art Creative Practise about the Creative Practise, which underpins the study and the Interpretive Lenses. So, you can see there are four areas. So, when you are teaching the Creative Practise and you see Creative Practise mentioned in the study, throughout, you should be ensuring that you are teaching all four aspects of the study. So, you've got research and investigation, experimentation and development, refinement and resolution, and reflection and evaluation. So, these are the key questions under each of those areas of the Creative Practise. So, when you are teaching your students, you should be really teaching those aspects and those activities in each of those aspects of the Creative Practise.

So, research and exploration, it is researching and exploring ideas based on experiences, observations, and personal interests, researching and exploring materials, techniques, and processes and art forms to respond personal, cultural, and social influences and ideas, researching and examining personal, cultural, historical, and social influences, and then exploring, analysing and interpreting the influences and ideas in artworks using Interpretive Lenses and exploring, analysing, and evaluating how artists use visual language to communicate personal, cultural, and social ideas, beliefs, and values. Then we go through the experimentation and development. So, in each Area of Study where you'll see these structured and scaffolded through, particularly in Units 1 and 2.

So, those areas associated with experimentation and development and research and inspiration, you should be using these bullet points to assist your students in structuring material. So, you have the experimentation with materials, techniques, and processes, personal ideas and responses, influences of ideas, values, and beliefs, ideas and artworks through experimentation and exploration, art elements and art principles, and the points of view and interpretations of meanings and messages of artworks in different contexts and developing artworks in response to the research and exploration and experimentation with visual language. Then there's reflection and evaluation component.

So, you can see there that is related to analysing and mainly evaluating artworks, materials, techniques, and processes, values and beliefs of people, places, and objects assigned by artists and viewers, visual language and how it communicates ideas of meaning and the use of critique and feedback. So, again, the other aspect of the Study Specifications are the Interpretive Lenses and the definitions are provided for those in the Study Design. So, there are three Interpretive Lenses that are taught throughout the study. In Unit 1, the Structural or the Personal is covered, and in Unit 2 all three are covered, and naturally in Units 3 and 4 all three lenses are covered.

The Visual Diary. So, this information about the Visual Diary. So, there has been a question about the Visual Diary, and it references to it. It is referred to through the art of Study Design. So, there are different forms of the Visual Diary. It could be materials in document boxes, sketchbooks, bound or clipped together sheets or portfolios, digital formats such as a Visual Diary or an online. So, students are able to do an online repository of their Visual Diary. Again, you will need the school to put in processes for authentication for that digital material. So, the Visual Diary should include annotations, visual material could be audio recordings, or documentation that is numbered and dated. There is further information about the Visual Diary in the Support Materials. Those Support Materials will be available in the next couple of weeks. I'm just finalising the final publication of those.

So, we're going through Unit 1. So, Unit 1, as you can see, has three Areas of Study. So, all Units apart from Unit 3 in Art Creative Practise have three Areas of Study. So, in Unit 1, we look at artists, artworks and audiences, the Creative Practise and documenting and reflecting on the Creative Practise. So, you can see on the screen here, and you've seen these in the on-demand videos and presentations, the content summary of the outcomes for each of the Areas of Study. So, there's a focus on Inquiry and Experiential learning, Making and Responding using the Creative Practise, focus on artists and their practise, personal identity and interest in making and responding, and the understanding of the Structural and Personal Lenses.

Now with those lenses, there are specific questions that we have put in the Support Materials. So, for example, this is a detailed learning example for Unit 1, Area of Study 1. So, the students investigate, analyse, and interpret a work by three artists from different periods of time or cultures. They use the following example for each artist. So, the writers have put this in place here for you, it's available. It will be available in the Support Material. So, here, we've got a list of the artists. You can research and cite three different sources to learn about the life and the work of the artists, print out a copy of the artwork to study and analyse, and then use the Structural and Personal Lenses to analyse and interpret the work. And then with your students, go through their interpretation and response to the work and how it relates to their own life. And then consider the context within which the artwork is viewed.

So, where the artwork might have been made and produced in comparison to where it is currently located, particularly if it is a historical work. So, the assessment for Area of Study 1. So, 'on completion of this Unit, the student should be able to discuss the practises of three artists and apply the Structural lens and Personal Lens to analyse and interpret one artwork by each artist'. So, in this Area of Study, the three artists must be from different periods of time and cultures and include at least one contemporary artist and at least one Australian artist. So, we have the examples there that the students can produce are in their assessment and the extended written response, short answer responses supported by visual references, and an annotated visual report, a presentation using digital technology, such as an online presentation or interactive website, or an oral presentation.

Just keep in mind, this is a School-assessed Coursework task. It's not an examination. So, just make sure that when you are developing the assessment for this task, that the questions address all key knowledge and key skills, and the students are able to adequately respond to the work of three artists.

So, again, this is a detailed example that will appear in the Support Material. So, the students research and analyse, so, we have our artists there. They should acknowledge those sources, they describe, analyse, and interpret and provide an opinion. So, there are some questions there that you can use for this particular outcome. Okay, so, going on Area of Study 2, I'm just conscious. I'm rushing through this, but we can then go back and revisit at the end of Unit 1 with any specific questions people may have. So, in Unit 1, the students are introduced to the experiential learning. So, this is their practical work. They're guided by the teacher. So, the students must investigate three artists and three art forms. So, students may choose their only groups of artists, or they may choose something directed by the teacher. So, for example, this example here has textiles, photography and painting to experiment with the art element tone and the art principal form.

The second one use found objects to experiment with art materials, techniques, construction, and deconstruction and form. And then the example three was the methods of abstract expressionist painters. So, and looking at their practises. So, Deryck, do you want to just suggest maybe with Unit 1 Area of Study 2, do you have any further advice for teachers?

**Deryck Greenwood** - Well, I think this relates to one of the questions that was posed in terms of, are we looking at breadth or depth? Essentially to start off, we are looking at breadth. We want the students to be exploring a range of art forms. So, we are looking at least three different art forms, just to show them what the potential is, trying to break away from the idea that everybody in the school only does one art form, and allowing students to find what really works for them. And then if you think about it, you've got two terms for this.

The way I've approached with my students in the past and currently is that I would start off with breadth, introducing them to three different art forms, showing them what the possibilities are, the pros and cons of them. They then, after exploring them, go into one of those art forms in greater depth. So, they are then focusing on the one of their choices, but obviously it's really up to you as a teacher how you're going to be doing that as long as you do cover the three art forms.

**Kathryn Hendy-Ekers** - Okay, thanks Deryck. So, we have our detailed learning example here. So, again, this is in the presentation, the on-demand video. So, looking at, as Deryck has just said, an artist for each art form and looking at the relative techniques and processes. So, maybe ensure that you have an equal amount of time for each art form. So, here is the assessment example again, from the Area of Study. So, the students look at the three art forms. There are some questions that you might want to ask for assessment. So, has the art form informed the students work? Have they experimented with different materials, techniques, and processes to discover their specific characteristics? Has the student explained the exploration of materials, techniques, or processes that they found most interesting? Does the material, technic, or process have a limit? And if so, how fast the student has taken the materials? And how did the student get the best result from those materials, techniques and processes?

So, moving on to Area of Study 3, which is the documentation. So, the students are using the Interpretive Lenses to annotate their presentation and their critical reflections made during their exploration and experimentations in Area of Study 2. So, for example, students might use photos, sketches, or diagrams to document and evaluate technical processes, exploration and experiments, and visual responses. So, we have some questions there for them to include in their reflection. Here, we have a detailed learning example where you can see that there's a list of headings for documentation in the Visual Diary.

So, you've got the date, the visual responses, the art form, the inspiration, the observations, the activities, personal responses, visual language, and critical reflection. So, they may help you with the example. And then we have the assessment example. So, students might have a round table critique of the art form to inform their documentation. They might create a video that explains their visual responses and sources of inspiration that were created in a particular art form, or they may evaluate their visual responses through diary, entry, sketches, and annotations.

All right, we're just going to move to questions now. I'm just going to show on the screen, there were a couple of questions to start with, and then we'll open for any questions people may have about Unit 1. So, there was a question about, there was no reference to a Visual Diary in the Study Design. So, do the students document their Creative Practise in a Visual Diary or something else, or can the students use a documentation in an electric form? so, earlier on the presentation, I answered that. So, you can see that the students do use that Visual Diary throughout our Creative Practise. So, and we have examples of how that can be documented in different forms.

**Deryck Greenwood** - Could I add to that, Kathy?

**Kathryn Hendy-Ekers** - Yes, sure.

**Deryck Greenwood** - So, it is a conscious decision made that we're not going to be prescriptive as to what the Visual Diary should be. So, it doesn't have to be a sketchbook, and everybody in Victoria works in a sketchbook, but rather finding a way in which is appropriate to the student's own practise. So, if a student is working in a digital format, they might find it easier to document their Creative Practise in a digital format as well. If they are doing drawings, then they might want to work in a sketchbook and annotate and document their process in that sketchbook. So, it's really up to them. And as Kathy said, in the Support material, there are some examples which is already covered. So, please make sure that you look at that as well. I had to remove some of the texts from the Study Design. Otherwise, it would have become a mammoth document. So, please look at the Support Material, is really important.

**Kathryn Hendy-Ekers** - Okay. Thank you, Deryck. So, therefore, I've seen some questions coming through on the screen now, but we'll just answer these ones first. What are the suggested time allocations for the three art forms? Is breadth and depth of each art form expected? So, I think we just outlined before that yes, they should be a broad; so, I think some of the examples I've seen through accreditation, I would say that schools are saying three to four weeks on each art form, and then really going through one in detail. So, what do you recommend, Deryck?

**Deryck Greenwood** - Yeah, that would definitely be the way I'd approach it, is to give equal amount of time initially to all of them but allowing time at the end for students to actually explore the one of their preferences in greater depth.

**Kathryn Hendy-Ekers** - Okay. Thank you. Then there was a question about the second last dot point of the key skills of Outcome 2. 'Is it about the students work or responses to inspirations'? so, the bullet point is - explore how the relationships between the artist, the artwork and the viewer or audience communicate meaning in artworks. And then also, there was, so, we'll just deal with that question first. So, what do you feel Deryck?

**Deryck Greenwood** - So, because this is for Area of Study 2, it's really about the student's work. So, through the exposure to the practise and visual language of selected artists that they've used as inspiration, the student then has to apply that knowledge to their own practise. So, it's really about their work as they have been influenced by the work of other artists.

**Kathryn Hendy-Ekers** - Yep. And then the last dot point of Outcome 2 in the key skills was, sorry, I'm just moving some answers around so I can see my screen, apply the Structural Lens and the Personal Lens to interpret meaning in visual responses. So, again, this is about the student's work Deryck, isn't it?

**Deryck Greenwood** - Yeah, absolutely.

**Kathryn Hendy-Ekers** So, they are annotating their use of the Structural and the Personal Lenses.

**Deryck Greenwood** - So, in their annotation of their own work, they'd apply each of those lenses and talk about how it is actually communicating the ideas that they are responding to in their work.

**Kathryn Hendy-Ekers** - Great. Thank you. And then Unit 1 Area of Study 3, somebody had asked for the differences of these three dot points. So, this is again, about the documentation. So, analyse and reflect upon ideas of personal interest communicated in visual responses, use and document critical and reflective thinking throughout the Creative Practise, and document and evaluate the development of visual language. So, you can see that the third one naturally is about how the student has used their visual language. The first one is about their personal responses and their personal interests. And then you should have seen the students using some form of critical and reflective thinking. So, in the Support Material, there is quite a lot of extensive information about critical and reflective thinking that we've added. So, you may want to look at some of those activities. Deryck, do you want to add anything to that?

**Deryck Greenwood** - Yes if I could. The way I'd explain it is with the first dot point, it's really about how does the visual language that the student is using communicate the ideas. So, it's about the ideas, as opposed to the last dot point. That's really about the developing of their visual language. So, they need to annotate how successful or unsuccessful their visual language is at any particular point throughout the Semester, and how they are then developing that visual language to communicate the ideas clearly. So, it's a little bit different, but both dealing with visual language.

The second dot point, it's about their annotations. Their annotations must evaluate how they are visually responding to the ideas that they are exploring. So, it's about reflecting on it. So, they evaluate how they are going, they then reflect on it, they then look at how they can actually move forward. So, it's an ongoing exploration. So, you might want to introduce students to something like a PMI. 'What's positive about what I'm doing?' 'What's working? What isn't working?' 'What do I find interesting?' What is giving me potential to move forward and explore my visual language and my ideas a little bit further? So, that's the way I would explain those three dot points.

**Kathryn Hendy-Ekers** - And just be aware, we don't want formulaic approaches to critical and reflective thinking. So, again, in the Support Material, we do have some examples, but please try not, I know it's helpful for people, but we do not want to see a formulaic approach that often happens in Visual Communication Design. So, there is a lot of information in schools now about critical and reflective thinking. There are some great resources out there produced by different organisations and public galleries and museums. So, I would definitely have a look at some of those. Okay, so, just before we go on to Unit 2, I'm just going to run through the questions we've had on the screen. So, the first question was, is Unit 1 Area of Study 3 a SAT in terms of how students are marked on their annotations? so, if you have a look at the key knowledge and key skills, it is about documentation and evaluation.

So, have a look at that aspect too, of the Creative Practise, and really look at in that aspect, what documentation, reflection, and evaluation is. And again, I think we have stated all the way through in our implementation videos, the words, the key action words used in the key skills are the ones that we are using, and we have published for use in the examination. So, on the Study Design, on the examination page, if you click on that, you will see the definition of some of those terms. And that will help you.

And of course, when we publish the School-assessed Task criteria and descriptors, which will come later this year, you'll see, under the descriptors for the Coursework task for Unit 3 and 4, you'll see how those are used. So, that will help you as well. There's a question about, 'Do you use a different artist in Area of Study 1 to Area of Study 2?' Deryck, do you want to answer that one?

**Deryck Greenwood** - Really, it's a personal thing. I'd like students to be exposed to as many different artists as possible, but there's no harm in them being inspired by the work that they are doing in Area of Study 1. But that might not be applicable to the art forms that they're exploring either. So, you really have to judge it as to what's going to be appropriate to their learning at that point in time with the art forms that they're exploring.

**Kathryn Hendy-Ekers** - Thank you. And there is a question about Creative Practise. Can we give an example of the exploration of materials and techniques and what that looks like in terms of experimentation? so, there's a question about exploration and experimentation. Now in my mind, I see exploration about exploring and researching, and experimentation actually about using the materials and techniques. So, often by experimenting with materials and techniques, you are exploring them, but probably that definition may help you. There is a question about digital folios. Look, there are a range of ways that students, I know OneNote is quite popular, Google docs is another one. There are a range of programmes. You've just got to determine which suits your school and your students the best. There's a question on the Support Material.

As I said at the start, I have a draft of the Support Materials. I will review it and it will be published probably in the next couple of weeks. Okay. There's a question about an example of a critique to develop, again, in the Support Materials theory. And there is an on-demand video available for both studies about developing a critique. So, I suggest you have a look at that, and there are approaches to reflective thinking in that group critique. Thanks for that question. So, just before we move on to Unit 2, are there any questions, remaining questions for Unit 1? Sometimes they just take a while to go through.

Okay, I think we can go on to Unit 2. So, Unit 2 has three Areas of Study. It is based on Inquiry learning, and it also, focuses on collaborative practise in historical and contemporary contexts. So, the students are developing visual responses, exploring collaborative practise, historical and contemporary contexts, they use the Creative Practise in that collaboration to make and present artworks, you can see that word 'present' is there, and they understand the Cultural Lens. So, they are looking at the other Interpretive Lenses as well as the Cultural Lens. So, Area of Study 1 is looking at the work of artists and artworks from different cultures and times, Area of Study 2 again, similar sort of structure to Unit 1, is collaborative Creative Practise, and then Area of Study 3 is that documentation. So, for example, for Area of Study 1, so, the students use the Cultural Lens to compare.

So, this Area of Study does talk about comparing, the Outcome states it. So, artists' practises, meaning and messages. So, the students might want to create a mind map on culture using, including technology, leisure, food, celebrations, and religion. They might look at the collaborations and impact on other artists. So, there are examples there about technical assistance collaborating with artists, such as Cindy Sherman and Patricia Piccinini. And there's also, discussion, and these are coming from the Support Materials, of Cahun and Moore's collaboration. They might want to compare the practises of artists such as May Morris, Sally Smart, and Yinka Shonibare, who do collaborate with craftspeople to realise their ideas. We have an example here of using the theme of football and looking at artists such as Vincent Namatjira, the Pitcha Making Fellas, and the Hermannsburg potters. So, all Aboriginal and Torres Strait Islander artists who work with Australian Rules Football. So, they're great examples.

The Tjampi Weavers from the Western desert, I have just been out into the Western desert for two weeks visiting remote communities, including the Tjampi Weavers. So, I do have some excellent photographs and examples that I hope to include about these artists who have worked collaboratively. Okay, so, this is a detailed learning example for Area of Study 1 for Unit 2. So, maybe collect the artist's information, making some dot points for the description in comparison of artworks, materials, and methods, make some dot points using the Interpretive Lenses questions and create and present the response. So, you can see, there are some examples of the Interpretive Lenses questions there.

So, you will get a copy of this presentation, but just as I've said, all along, these slides are coming directly from the on-demand video presentations we have for all Units available on the professional learning page. So, there are some examples of some artists there that you could look at with some bullet points. So, the ones we mentioned May Morris, Sally Smart, and Yinka Shonibare, I hope I've got that right. Now, the detailed learning example 2 is looking at these artists; Abert Namatjira, Emily Kgnwarreye, and Joan Ross. So, just a brief overview of the types of art forms they work with, how they work collaboratively. So, they may be artists that you'll be able to unpack further. So, the assessment for Area of Study 1, just to keep in mind that the students use the Cultural Lens and other Interpretive Lenses as appropriate to analyse and compare the practises of artists and artworks from different cultures and times.

So, just keeping in mind, the three artists that students select must be an Aboriginal or Torres Strait Islander person, an artist who collaborates with other artist, technicians, or with the viewer or audience as part of their practise, an artist from a historical period of time that has used one traditional art form and traditional materials and techniques, and a contemporary or a contemporary artist whose practise is influenced by contemporary ideas, materials, techniques, processes, or approaches.

So, there's a list of examples that you could use for assessment tasks there. So, they are similar to Unit 1 Area of Study 1. So, here is a little bit of a spreadsheet that the writers for the Support Materials suggested you could use where you've got the materials, techniques and processes used by the three artists, the similarities and differences, the signs and symbols, and the meanings and messages.

So, again, here is an assessment example using the Structural Lens with some questions. Again, these are in the videos for the Structural Lens and the Personal Lens and the Cultural Lens. So, they're all coming directly from the Support Material. Okay. Oh, I seem to have omitted Unit 2, Area of Study 2 and 3. I didn't realise that. Probably with Unit 2 Area of Study 2, is based on the collaborative practise of the students. So, the students use the Creative Practise to explore social or cultural ideas or issues, and they make and present at least one finished artwork. So, they are looking at collaborative approaches and using those collaborative approaches. So, my suggestion, because I was working on some materials the school had submitted earlier this week to me, where they were looking at three art forms and looking at collaborative practises. I think it's a really good idea to look at the artists and mirror that practise. What do you think Deryck?

**Deryck Greenwood** - Yes, I think that is a really good way of doing it so, that they've actually got an example and see how artists have actually collaborated in different ways. And I think I know that some teachers are a little bit nervous about this collaboration. It's not about group work. There are a number of different ways of collaborating in art, which is outlined in the Support Material. So, it may be that two students might want to work together on one particular artwork, but they might want to collaborate with the audience, with the viewer. So, they might create an artwork that in order for that artwork to achieve its aim, it requires collaboration with the viewer, where the viewer is actually moving things around or putting things, picking things up, putting them on in order for the artwork to achieve its aims, the different ways in actually doing that. So, please have a look at the Support Material for that as well.

**Kathryn Hendy-Ekers** - Okay, we'll just probably just open to any questions for Unit 2 at the moment. There has been a question about transition and the use of the Contemporary framework which the students are using in Unit 2 now, moving into Units 3 and 4 and only using the three Interpretive frameworks, sorry, Interpretive Lenses. So, my suggestion is, to that person, is maybe have a look at the definitions of those three lenses and see of some of the aspects of the questions that are currently published for the Contemporary framework, how they fit into the Cultural, the Structural, and the Personal. Now the questions for those lenses will be available in the next, as I've said in the next couple of weeks. So, I hope that's helpful for you.

**Deryck Greenwood** - Just to add to that, in terms of each of the lenses, whether the work is looked at from a historical perspective or from a contemporary perspective, the ideas that are currently being explored by students in Unit 2 with contemporary framework, the same sort of questions could be asked of the Structural lens. They can be asked of the Personal Lens, they can be asked of the Cultural Lens depending on when that artwork was done, or alternatively, when it is viewed. So, sometimes the Structural aspects of the work might incorporate some contemporary elements or principles. They might include contemporary art practise. So, obviously you can have a look at that as well, but you are framing it within the language of each of the lenses.

**Kathryn Hendy-Ekers** - Now there's a question here, Deryck, 'If students do collaborate together, do they have to produce two different works, one for each folio?' I'm not sure what that means.

**Deryck Greenwood** - To my mind, if students are collaborating on a single artwork, then it is a combined effort with a single artwork being produced at the end, which is a result of that collaboration. And the teacher would have to really assess how they've worked together because within that collaboration as well, I mean, sometimes they might be doing equal work, sometimes one will show a greater understanding, but that'll depend on the amount of work that the teacher actually sees them doing, and how they're able to actually assess it. But I see it as being a single work produced by two students or even three students or whatever.

**Kathryn Hendy-Ekers** - Yeah. There are some great examples. I think there is, in the on-demand presentation we did for Unit 2, there is some examples of collaboration there. So, I would have a look at those. Now there is a question about Area of Study 3 for Unit 2. And it says, 'Does this Area of Study 3 assess the critique, or just reflection on the feedback? This is also, just annotation and documentation.' so, the assessment for Outcome 3, it says 'documentation of the Creative Practise in the form of critical annotations that presents explorations and selected art forms and demonstrates the development of the student's collaborative practise. A critique of the development of personal ideas, directions, explorations, visual language, technical skills, processes, and artworks.' So, the critique can be presented orally and should be accompanied by written or visual documentation. 'Evaluation of the Creative Practise and the presentation of finished artworks and evaluation of visual responses that effectively communicate social and cultural meaning.' So, I hope that answers that question about if it is a critique or just reflection, it is 'critique and reflection.' So, that's important.

**Deryck Greenwood** - The reflection could be assessed within the critique as well. You don't have to necessarily assess every single page that the student produces because the critique is the way in which they are presenting their Creative Practise. The work that they're doing up to that point is used as evidence in the critique. So, we really need to be focusing on what they present in the critique.

**Kathryn Hendy-Ekers** - Thanks, Deryck. Okay, are there any more questions for Unit 2 before we move on to Unit 3 and 4? I think we've answered all of those for Unit 2. Okay, we'll move on to Unit 3. Okay, so, Unit 3 has Inquiry and Project based learning. So, exploration, experimentation, and investigation as a starting point for a Body of Work. So, the Body of Work is defined in the Study Specifications. So, the students must select and imply the Interpretive Lenses. They understand and use the Creative Practise, artistic practise and artworks are based on personal interests, and there's production of a finished work to contribute to the Body of Work. So, Unit 3 Area of Study 1 is sort of the commencement, it is the commencement of the School-assessed Task, but it is an individual sort of research project. And we will go through that in a little more detail in a moment. So, in Area of Study 2 is again, the start of the School-assessed Task or the continuation of the School-assessed Task. So, it can be related to Area of Study 1, or it may be a new idea.

So, we'll just go through the examples now that are again, on the on-demand video. So, really the purpose of this webinar was to answer any questions relating to the study. And some of these questions have been fantastic. So, Unit 3 and 4 Area of Study 1 should be continued as an overall project or case study. The outcome of the four Areas of Study is the production of a Body of Work. So, that Body of Work is assessed with those outcomes 1 and 2 in Unit 3 and in Unit 4. So, the student should begin Unit 3 by forming a question or a problem that becomes their focus of their Body of Work. So, if you look at the on-demand video for Unit 3 for the School-assessed Task, Deryck has got some great examples there that he's used from his past students and refitted them for the new studies to provide us with some examples.

So, the Creative Practise should be unpacked with the students as it's the framework for the investigation of the Body of Work. So, at the start of Unit 3, I would revisit that page in the Study Design and the Study Specifications with the bullet points for the four aspects of the Creative Practise. The students are also, required to apply the Interpretive Lenses to the discussion of their selected artwork and their own Body of Work. So, there are questions that relate to the lenses and to assist developing a structure for researching artists for artworks and their practise. So, we have some examples of guiding questions that Deryck has developed there that you might be able to use with your students. So, maybe what components of the Creative Practise will I use to explore issues and develop a personal response to the artists and their ideas? How do artists use materials and techniques and processes to develop a visual language? And what are the processes I'll use to document and reflect on my own art practise. So, these are all applicable to Area of Study 1.

So, the students might want to look at the art forms, materials, techniques, and processes they'll focus on in their exploration and how they relate to the artists and artworks that they've investigated. What aspects of the Interpretive Lenses? so, they might be picking aspects of the Interpretive Lenses to use. One of the reasons why we haven't published those questions because we found in examination, those questions were becoming too prescriptive for the study. So, that's why there is a broader approach to the use of those Interpretive Lenses. How will they document and evaluate their practise, and how will they gather feedback to resolve and refine their Body of Work? So, there are some questions they can use to start that process with. So, you might want to scaffold the approach. So, some research, analyse, experiment, explore, and reflect, then refine, resolve, present, and reflect, present the critique and reflect. So, they may be headings that you might want to use with your students.

So, we have put in the Advice for Teachers, a bit of a scaffolding approach. So, a series of tasks that the students might want to use. To start with, so, you can see here that it's like a checklist they can use. They can research and document one artwork, identify the ideas or issues, explore their own ideas in response to the inspiration, ideas, and issues, experiment with ideas and technical skills, refine those ideas. So, again, this is about Area of Study 1. Use art terminology, reflect on personal ideas, develop visual language, resolve finished work, and prepare the Body of Work, and finish work for presentation. Here's a specific example using an original artwork as a departure point for their investigation, students should create an artwork that deals with similar ideas or is created as a comment on how the artwork was created, the ideas that the artist tried to convey, or the ideas that it suggests when viewed in a contemporary context.

So, Deryck, you might want to just talk through this example here, because it was one of your students, I think who came up with this idea.

**Deryck Greenwood** - So, the important thing here, it's not about appropriation. They're not looking at an artwork and trying to create their interpretation of that artwork, but rather be inspired by the ideas and approaches of the artist. So, this particular student had a look at a work that they saw at the Triennial, and they were inspired by the work 'Extinctions.' They researched the work and they determined that the work was looking at the importance of human interaction to preserve some species and decided that they wanted to take that and focus on their local environment. So, the work wasn't dealing with Australian conditions or anything like that, but that they wanted to make it local and appropriate to their own experience. And specifically, they wanted to focus on Australian reef. So, the student felt that this artwork also, explored time because the different lighting occurred and revealed different aspects of the artwork. So, the student actually decided they wanted to look at how time is actually impacting on the reef and how it changed over time.

**Kathryn Hendy-Ekers** - Thanks, Deryck.

**Deryck Greenwood** - So, that became the starting point for their idea. And then they took this, and based on that research, they brainstormed different ideas, different approaches, and they started to explore how they could actually take these ideas through to a finished artwork. They decided that they wanted to work as a three-dimensional painting as such, or a relief sculpture, depending on how you want to look at it. And they started to explore different materials that they might be able to use. And through the annotation, they evaluated what was working, what wasn't working, and then decided on a direction they were taking. They explored different ways of actually creating texture and colour to try to develop their visual language and to communicate the ideas that they were trying to communicate.

**Kathryn Hendy-Ekers** - This is the final artwork of that. And so, they explored the idea of colour and texture and how bleaching affects the reef. And it's the idea of moving outward and over time. So, that is a response to a work that looks absolutely nothing like this, but these ideas were inspired by that artwork and that took them to this point. This is a checklist for after the critique. So, again, I do highly recommend you have a look at the on-demand video and presentation about the critique, and there will be a lot more information in the Support Material. So, this is some suggestions about what the students can do after the critique. So, what they would learn from the feedback, what they're going to continue in Area of Study 2, what they're going to do differently in Area of Study 2, and how they'll continue with the theme or investigation or begin fresh. So, moving on to Area of Study 2, here are some guiding questions. Again, we've put together. 'How can my Body of Work expand on the topics and ideas I explored in Area of Study 1?' 'What components of the Creative Practise will I use to develop my Body of Work?' so, that encourages the students to go back and have a look at the Creative Practise and see what aspects they can use. 'What characteristics of my visual language will I use and how does it communicate my personal ideas and interests?' so, there are some ideas to start off Area of Study 2. So, you can see the students must use the Creative Practise to develop their own visual responses inspired by personal ideas and experiences. The focus in this Area of Study, and I think this might answer one of the questions that has come up, is on research, exploration, experimentation and development.

So, if you go back to the Creative Practise, you'll see where those areas are referred to in the Creative Practise. Students must document, critically analyse and evaluate their responses and art making using art terminology, and they are required to clearly apply the appropriate Interpretive Lenses to annotate their art making throughout the Creative Practise. So, again, some starting points would be, the students are encouraged to explore the ideas they explored in Outcome 1. They might like to investigate the idea they explored in response to an artwork in a different way. So, they might want to use a different art form, or they might want to expand or explore with that art form in a different way.

They could select a different artwork by the same artist to have a look at, or a different artist to respond to those ideas expressed by the artists or conveyed by the artwork. They might be inspired by the practises of other artists and explore the materials, techniques, and processes and art forms inspired by them to explore ideas of personal interests. And they must use the Creative Practise to progressively explore and develop the idea through the investigation and experimentation with materials, techniques, and processes.

So, this exploration can be done in an art form or a range of art forms. So, again, some guiding questions about the student's focus, their ideas, their subject matter, their style and their art forms or mediums that might be working and that will help them at the start. So, again, I think we've just gone through this, that they might explore ideas from Area of Study 1 or a new idea, they might use the feedback from their critique to move forward, they might research artworks and images related to their chosen idea, interest, materials, or approaches, they might create a mind map to brainstorm or explore a selected idea and provide options moving forward, and they might begin by creating a visual brainstorm using drawing, painting, collage, or photographic representation. So, again, they apply the Interpretive Lenses.

So, here's a detailed example. They might begin exploring range of materials, techniques, and processes, they document all aspects of the Creative Practise, they consider and evaluate their visual language, and they use those Interpretive Lenses to reflect upon. And that visual language achieves their intention. Now here's something I've thrown in about the written examination. I've been given permission to do this. So, all the key knowledge and key skills that underpin the outcomes in Units 3 and 4 will be examinable. There'll be two sections in the examination.

So, section A will consider a short and extended answer responses, and section B will consist of extended responses or an essay question, and there will be written and visual stimulus provided for some questions in both sections. So, that's the only information I can give at the moment. The specifications have been approved by the VCAA executive. From those, the panel will start working, the appointed panel will start working on a sample paper, which we hope to publish by the end of the year. We never, the VCAA never publishes anything before the examinations of the current year of study, because it does confuse students. So, you will see that by the end of the year. Okay, so, just before we move into Unit 4, are there any questions about Unit 3? so, I'm just scrolling back through just to make sure.

Okay, there is a question, 'Should all components of the Creative Practise be evident in the creation or document of each artwork within the Body of Work?' Definitely for Unit 3 Area of Study 1, you should. But again, revisit each of Area of Study 2, and you will see that, as I said before, the critical words were explore, experiment, and develop. So, just keep that in mind. There is a question; 'Can students look at artworks from Top Arts, Top Designs for Media or exhibitions for a proper exploration? I just went through some accreditation material from the school earlier today who was suggesting to do that. I was thinking that I think that could be a little bit confusing for students at the moment. We don't know what's going to be in Top Arts.

So, I think it would be easier to base the student's research at the moment on practising artists. It is going to be a little bit difficult with that transition because what you'll see in Top Arts is work from this year. And I have been thinking through about how we can present that in a different way, but I don't want to confuse students and teachers by using terminology from current Study Designs to when we're moving into 2023.

So, there is a question about, 'Do you have any suggestions on how to introduce the Interpretive Lenses to Year 12 next year who did Studio Arts this year?' I would suggest use the current questions for the Interpretive Frameworks that are in the current VCE Art Study Design. They will probably help you. Are there anything you would like to add to any of those questions, Deryck?

**Deryck Greenwood** - Just in terms, there was one question just relating to the term 'Creative Practise', just confirming that Creative Practise relates to the student's own art practise, but also, the study of other artists in terms of theory tasks. So, Creative Practise basically is the process that the students are going through. So, definitely applies to the student's Creative Practise. Artists might not meet all of the terms that we have included in Creative Practise, but you can look at artists' practise or the process that an artist uses and use that as inspiration for the students. So, hopefully that clarifies the difference there.

**Kathryn Hendy-Ekers** - There is a question about theory work for interpreting art in Unit 3. Just keep in mind, contemporary art education is not related to theory and practical work. The Australian Curriculum and the Victorian Curriculum talks about the relationship of Making and Responding. So, you'll see, particularly in Unit 3, Outcome 1 is where the students do, and right throughout the Creative Practise, the students need to research and investigate the practises of artists. So, if you are wanting to think about theory, so, to speak, that's where you would be looking at artists and their artworks. But there is no longer, in contemporary art education and all the research, indicates that there is no longer that clear delineation between theory and practical work.

**Deryck Greenwood** - And just to perhaps add to that, it might also, be a question related to the fact that there isn't actually a SAC in Unit 3, there's a Unit 4 SAC. There's no Unit 3 SAC, but the work that is going to be covered in the Unit 4 SAC needs to be used by the student in their SAT in terms of annotation, applying the lenses to the work that they use as inspiration and also, to their own Creative Practise. So, the content, the knowledge, the skills still need to be applied across Unit 3, but there's no SAC in Unit 3.

**Kathryn Hendy-Ekers** - And just to keep in mind, as I showed that screen about the examination, that all the key knowledge and skills for Unit 3 and 4 will be examined. So, you will see that in the Examination Specifications coming through. There's a question about the recommended hour breakdown for each Area of Study or Outcome for each Unit. We have provided an overview timeline in the Support Material, of how each Area of Study can be conducted week by week. So, but at the moment, it is 50 hours for each Unit and that's standard across all VCE.

Okay, we might move on to Unit 4 now. So, Unit 4 Area of Study 1, again, here we have some questions that do appear in the presentation for Unit 4 on the on-demand implementation page. So, you might want to look at how the students have explicitly applied the Interpretive Lenses to inform their ideas. Are they using those lenses to discuss the meanings and messages of what they're trying to communicate? Is the student clarifying their visual language through annotation? And does the student use annotation clearly to explain their intentions? Remembering that Unit 4 Area of Study 1 is about refinement and resolution. So, is the student documenting their reflection on the refinement and resolution of their ideas and visual language? Are they using critical annotations supported by the Interpretive Lenses to resolve their intentions? Is the student documenting the refinement of their artworks? Is the student documenting the refinement of their visual language and technical skill? And is the student documenting and evaluating their trials regarding the presentation and display of artworks?

So, again, Deryck, you might want to just speak through this example here that you have for Area of Study 1. So, this is the student who was using charcoal for self-portrait drawings and how she's annotated her work.

**Deryck Greenwood** - So, again, you're encouraging students to really document how they use their materials, how they develop and refine their techniques, their visual language. So, you're trying to get the students to apply art terminology to their annotations and using visual and written means to actually document the process that they've gone through. So, the students actually decided on the fact that are doing a portrait. So, they've developed that, they've explored and experimented with their technique and their different materials, all the way through Outcome 2 of Unit 3, they've decided what they're going to be doing in terms of a portrait, but now they need to refine that technique further.

So, you want to see evidence of that refinement, the refinement of the idea, the refinement of the application of the materials, the refinement of their technique, the refinement of their visual language, and that needs to be documented. And a lot of this is actually going to be coming out of the critique that will start at the, that will be done at the start of Unit 4. So, they'll have a critique of what they've done up until that point in time so, that they can work out what is working, what isn't working, what feedback they get, and how they can then continue to refine. So, this would come from that feedback.

**Kathryn Hendy-Ekers** - So, there's no prescribed method of how the students need to follow to present the documentation of their use of the Creative Practise. So, encourage them to use a method that's appropriate to their practise. So, they need to present their documentation in a way that is easily navigated and shows the process, rather than as put together as a 'curated' presentation. So, just be aware of that. We need to see the process, not something that's been curated through plastic pockets. I know that's something students are familiar with. It might be something that schools suggest, but just be aware it needs to reflect that Creative Practise.

So, these are the questions you can ask about refinement and resolution. Is the student documenting the reflection on the refinement and resolution of their Body of Work? Their ideas and visual language? Are they using critical annotation supported by the Interpretive Lenses? Are they documenting the refinement of their artworks? Are they documenting their refinement of visual language and technical skill? And is the student documenting and evaluating their trials regarding the presentation and display of artworks?

So, for the personal visual responses, what is the student communicating in those personal visual responses and how they're doing it? Do they need to expand on their ideas? And how is the student developing and refining their use of materials, techniques, and processes? And do they need to investigate these more? so, these are great starts for that Area of Study 2. Is the student documenting their reflection? Are they resolving points of view and interpretations of meanings and messages of artworks? And are they realising and refining their ideas and artworks in the selection of materials, techniques, and processes?

So, again, there are some questions there. Again, they're all in the on-demand videos for Area of Study 2 in Unit 4 for the School-assessed Task. So, there is a separate video presentation for the School-assessed Task for Unit 3 and Unit 4. I think there's one for Unit 3 and we did one for Unit 4, and then there is a separate presentation for the Unit 4 Outcome 3 School-assessed Coursework. So, this is Area of Study 3, the final Area of Study in Unit 4. So, this is where students are looking at the similarities and difference of artists and their practise.

So, there are some teaching ideas there to introduce the students. You might want to make sure you have a Body of Work of resources about your artists, and just create a brief overview of the relevance of the source of the life and work of the artists and include the link and collate this for the class use. You might want to make a Venn diagram of the similarities and differences of the artists you're looking at. You might want to play a game with a classmate where one argues why the artists are similar and why they're different.

You could make cards with reproductions of both works by both artists and the similarities and differences. You could look at the different viewpoints of the artists and make a list of things that existed or happened at the time the historical artist was working, but no longer exist or happen now, and how they influence the way they worked, their meanings and messages, and then make a list of things that no longer exist or happen in the life of the contemporary artist and how that's influenced their meanings and messages.

So, the Outcome is, and we deliberately in this presentation, haven't given you the outcomes because we just wanted to open up for questions. But it is the comparing the practises of historical contemporary artists and using the Interpretive Lenses to analyse and interpret the meanings and messages of selected artworks.

So, there we have some examples of different artists that you could look at that will be in the Support Material. So, we have John Glover and Joan Ross, Latoya M. Hobbs and Robert Mapplethorpe, Judy Chicago and Jenny Saville, Eadweard Muybridge and Shaun Gladwell, Keith Haring and Peter Drew, and Claes Oldenburg and Ron Mueck. So, it's interesting that Claes Oldenburg has just sadly passed away last week. So, there would be naturally lots of information about Claes Oldenburg at the moment. This table here is looking at two artists, Francisco Goya and Abdul Abdullah, and some themes that you could look at with both artists, and some detailed, some artworks by both artists that you could look at. So, they will be available in the Support Materials. And again, I've put in that information about the exam for you. So, just to open up, are there any questions about Unit 4?

Okay, I'm just going through the questions that are here. Someone's asked for clarification. 'Does the student go back and refine the artworks they've completed as part of their Body of Work in both Unit 3 and 4?' They shouldn't be reworking. So, you've got to remember that Unit 3 and Unit 4 are independent Units, although they constitute part of the SAT, but you shouldn't be reassessing something that has existed in Unit 3 in Unit 4. If that makes sense.

**Deryck Greenwood** - Kathy, perhaps part of the confusion might be because they are producing a finished artwork for Outcome 1. The artwork is finished, and no further work happens on that artwork. Whereas in Outcome 2, they are exploring and developing, and they only refine and produce finished artworks in Unit 4. All of that gets assessed at the end of Unit 4, but they don't go back to the Unit 3 Outcome 1 and rework that artwork.

**Kathryn Hendy-Ekers** - There's a question about the critique again, about what it could look like. Is there a sample somewhere? What sort of size and detail are we looking for with the student? There is an on-demand video about the critique. So, I suggest you go to the VCE Professional Learning page for both Art Making and Exhibiting and Art Creative Practise. And you'll see there is an example there for the critique. There's a question about, 'Can the students collaborate with outside specialists for aspects of their Body of Work in Units 3 and 4?' Just remember you do have to authenticate the student work. So, it will be the same conditions that we have for the current VCE Art and Studio Arts. So, when the School-assessment Advice comes out, and I hope to get the assessment criteria out this year, at the end of the year after the exam, but the same advice will exist. That they will have to authenticate the involvement, and there will be authentication information similar to what is available at the moment.

So, there is a question here, 'Do Areas of Study 1 and 2 in Unit 3 and 4 follow on from each other to relate, or can they be all conceptually different?' If you have a look at the assessment task for Unit 3 and 4, as I said at the start of this presentation, there are four, one for Unit 3, Outcome 1 and 2, and Unit 4, Outcome 1 and 2. So, it is the School-assessed Task, it is a Body of Work. So, it links to the Creative Practise, the structure of the Creative Practise. So, have a look at that and have a look at that relationship. They're not really conceptually different, but they are mirroring the creative process. These are all great questions. Yeah.

**Deryck Greenwood** - Just in terms of the ideas that the student is exploring, the idea that they explore for Unit 3 Outcome 1, and the idea that they explore for Unit 3 Outcome 2, could be different or they could be the same because the Outcome 1 is based on an idea of an artist they've researched, whereas Outcome 2 could be personal ideas, totally unrelated to Outcome 1.

**Kathryn Hendy-Ekers** - There's a question about what counts as historical and contemporary. If you have a look at the terms in the study, we have defined what is contemporary and historical. A question about, 'Is it okay to not use listed artists? Will students be at a disadvantage if they study different artists for the SAC when it comes to the exam?' The examples we've given are from the Support Material and that is not examinable. So, what is in the Study Design is examinable. So, you can select any artists you wish to address the key knowledge and key skills of each outcome. Question again about Support Materials. I said in the next couple of weeks, thanks. So, then there is a question, we might go through this again, Deryck. 'I'm a little confused about what they're actually producing in Unit 4. If they create an artwork for Unit 3 Outcome 1 and refine that into Unit 3 Outcome 2, are they creating another artwork in Unit 4?'

**Deryck Greenwood** - So, in Unit 3 Outcome 1, they're producing a finished artwork. Then they start Outcome 2 in Unit 3. The ideas that they explore could be the continuation of the same ideas from Outcome 1. They could be different ideas, but they're then exploring ideas, personal ideas, they are developing and in Unit 4, refining and presenting additional artworks as part of their Body of Work.

**Kathryn Hendy-Ekers** - Thanks again.

**Deryck Greenwood** - So, there are, there's at least two works produced, one in Unit 3, one in Unit 4, but we are focusing on a Body of Work.

**Kathryn Hendy-Ekers** - There's a question about Outcome 3 of Unit 4, about a requirement for the time of the SAC. 'And if so, what is the content and where can one find examples?' I think you just need to be aware, there is a lot of information about School-assessed Coursework. It is up to individual schools, how they run tasks. You may be new to teaching VCE. So, I suggest at the moment, on the Professional Learning page for VCE Art and Studio Arts, there are some videos that demonstrate how to go through a School-assessed Coursework task. So, I suggest you have a look at those, and that they will step you through how you can organise a coursework task. So, because it's school-based assessment, it is up to individual schools, how they structure that task. We give you a list, not a prescribed list, but a recommended list of task types. And it's each individual school develops their own School-assessed Coursework tasks. So, just be aware because there may be new people new to these studies in this session. So, just for you, just remembering in the Visual Arts, so, in Art currently, Studio Arts currently, Media and Visual Communication Design.

So, next year, Art Creative Practise, Art Making and Exhibiting, Media and Visual Communication Design. We have a School-assessed Task where the VCAA provides you with the criteria, evidence and descriptors for the task. For School-assessed Coursework, the VCAA across all studies provides performance descriptors. From those performance descriptors, the school develops the task, the coursework task for the outcome and develops rubrics, assessment and feedback. So, you know if you have been audited, we ask you often to present to us those coursework tasks and your assessment rubrics. So, that just is a snapshot.

But I do recommend, if you are new, I suggest you go to that VCE Professional Learning page. The short question asks, 'Is there a recommendation as to how many finished works should be in the Body of Work?' No. So, we will put information in the Nature and the Scope of the task, but because there is not a prescribed syllabus, we don't dictate. So, you will see the assessment tasks are listed in the Study Design, but they don't list the amount of works in the Body of Work. So, there's a question about Area of Study 2 in Unit 4.

**Derryck Greenwood** - 'Using the feedback received from their critique, students progressively refine and resolve their ideas and visual language in their artworks, students also, consider the presentation and context of their work, Body of Work, and how ideas and meanings are communicated to a viewer or audience. I apologise to bring this up again, but I assume that this Area of Study looks like a series of works that are evidence of the refinement and resolution. So, there isn't a set number of works that is required?' As Kathy mentioned, there's at least one artwork for Unit 3 Outcome 1, a minimum of one artwork for Unit 4, but it's not a prescribed number. It is a Body of Work and it's really up to the student because it depends on how the student works. A student might produce one or two artworks, while another student might produce 20 artworks, and it's the nature of their practise and the way in which they go about it. So, we are not wanting to be prescriptive, we are not wanting to put a number on it because it might then limit the creativity and the approach that some students take to that work.

**Kathryn Hendy-Ekers** - We don't want it to be quantitative, it's qualitative. So, you will see the Body of Work is defined and probably will become clearer when we do produce the School-assessed Task material.

Now, the next question is about Area of Study 1 and 2 of Unit 4, how they relate, and what does each one cover? So, we'll go through that again. So, you will see in the Study Design, Area of Study 1 in Unit 4 is the documentation or the refinement and resolution of visual responses. So, the students are documenting and presenting their Body of Work. So, we've said that they are to be taught concurrently. So, Area of Study 2 is about the resolution of that work. So, I think, as you'll see, the outcome says, for Outcome 1, 'On completion of this Unit, the student should be able to document their use of the Creative Practise and present a critique to inform the refinement and resolution of the Body of Work.' So, it's the documentation and the critique. Area of Study 2, 'On completion of this Unit, the student should be able to use the Creative Practise to resolve and present a Body of Work.' So, it is the presentation of the Body of Work. So, I hope that clarifies for you.

Okay, we have a question. 'A Body of Work is a collection of artworks with each artwork being of equal complexity importance. How does that look like when you refine the Body of Work and how does that fit with the final artwork?' Oh, that's a challenging question. It's a bit hard to answer that because we really do have to sit down and have a look at the Body of Work, and what that will entail. So, because you have different art forms, and as you know where you've seen in evidence of what schools have represented in Top Arts, so, in every school is different because this is not external assessment. This is school-based assessment. So, whatever each school addresses the study design is the way that each school assesses. The VCAA can only recommend.

So, we will probably have some examples of what a Body of Work will look like. I don't know if we will have them at the outset because it's too difficult when the study assessment hasn't been devised. But we will, as we work through the next year, we will have an example of what a collection of artwork will look like as we do with all studies. So, I hope that helps. I know that's probably not that helpful at the moment, but it is really, really difficult when you are working with two studies that are new, that we have spoken a lot. The panel did speak about the Body of Work, and we will have examples of that. And there are some ideas in this Support Material. Now this is also, the confusion.

The VCAA doesn't produce textbooks. We produce Support Material. So, textbooks are provided by commercial suppliers. So, I do know that there are a couple commercial publishers who are publishing textbooks, but the textbook for this is the Study Design. There's a question about the SAT descriptors and SAT descriptors for 2023, I've put that request into the VCAA executive. And will be working on them in the next couple weeks and putting together a focus group. But you should be finalising your decisions on the Study Design, not the assessment of that Study Design.

A question again, about Unit 3 Area of Study 2, 'Is it a new idea or continuing on from Area of Study 1 issue, will then lead into the Unit 4 artwork, which we resolved and refined and documented?' I think you've just got to consider that Unit 3 Outcome 1 is an independent task sitting within the SAT. So, the student may continue on with that idea, but they will have to expand upon it, or they can have a new idea. We'll take that on board, and it will probably be put in the frequently asked questions.

**Derryck Greenwood** - There's a question. 'Will Unit 4 require a new Visual Diary, or can they continue to work in their Unit 3 Visual Diary?' Well, each of the students is determining how they're presenting their work, what form that Visual Diary takes. There is no requirement to have separate visual diaries of any form because it is a Body of Work which is put together and assessed at the end of Unit 4.

**Kathryn Hendy-Ekers** - There's a question about auditing of new Study Designs. Yes, all new studies are audited, schools participating in new studies are audited, and we do audit 20% of schools with new studies. That standard across the VCAA. So, if you have any questions about school-based audit, I suggest you contact the School Assessment Unit. That information is on the School-based assessment study page for VCE. They'll take on any feedback. And as per usual, we will be running Professional Learning sessions at the start of next year for the studies, and hopefully at the end of the year for school, for this year for the School-assessed Task criteria. But that will not happen until or after the examination, this year's examination.

**Derryck Greenwood** - I thought there was one other thing, people were concerned about the fact that in Unit 1, there were three art forms and the level of work that is going into that. I just wanted to remind you that there is no requirement for a finished artwork in Unit 1. So, it is just responding to ideas, exploring, experimenting with different art forms. So, that might alleviate some of the stress. They don't have to produce three finished artworks because they're working in three different media. There's no requirement for a finished artwork in Unit 1.

**Kathryn Hendy-Ekers** - There's a question. 'Are Unit 4 Area of Study 1 and 2 concurrent?' Yes, we're advising that you teach them concurrently. So, the question, 'Would a series as we currently know in the Studio Arts study, be considered as a Body of Work with equal complexity?' No, actually, no. I can answer that straight out because usually in Studio Arts, they are finished works. So, the students have to produce two finished works. It's not a Body of Work. In the last webinar I gave in June, I gave a couple of examples of student work that were Studio Arts that would transition into Art and vice versa. I suggest you have a look at that presentation and see the examples of student work I used, and that will help you as well. And there is all the information in that webinar, and we deliberately structured it like that at the end of last term to help you.

So, there's information in that presentation, if you haven't seen it about transitioning from Studio arts into Art Making and Exhibiting, and Art Creative Practise and vice versa. So, there are specific slides showing that transition that might help you as well. It has been a lot of work under the conditions that the VCE is now operating under. Normally we have face to face implementation sessions. That was impossible because of COVID. So, thank you. It has been a lot of work to get this information for two studies together and also, reviewing a minor review for VCE Media and a major review for VCE Visual Communication Design. These studies are School-assessed Task studies, and of course they come with an extra workload attached to them. For all of us.

And I'm sure Art Education Victoria would be, they're very supportive of the new studies. So, you might want to connect with them. Also, to the Contemporary Art on the Road programme, run by Gertrude Contemporary and MUMA, I will be going on the road with them, I hope, at the end of the year. And we will be presenting regionally about both studies. And I think there are a couple of metropolitan sessions as well.

So, there's a question about the critique. 'Is it like what you participated at university and art school? Is that the idea? Is it more personal reflection or students complete or both?' Again, have a look at the on-demand video for the critique, but yes, it's both. There's a question, 'In Outcome 3 in Unit 4, asks the students to use comparative language in the analysis. I'm guessing there's advice and examples in the Support Material?' Of course, there is. So, the Support Material is Teaching and Learning activities and assessment, related to each outcome and Area of Study. But again, it's not great to have examples because it becomes, we have to be careful because otherwise things become prescriptive.

And like that question we had before where somebody said, do I have to teach these artists? No, you don't have to. So, you are designing material that suits your students. That's the beauty of Victoria. We don't work with a syllabus; we work with a Study Design and a curriculum. So, we write the curriculum and there's that nexus. I always talk about this with pre-service teachers. There's that nexus between curriculum, pedagogy and assessment. So, we write the curriculum and some of the assessment. It's up to you guys to approach the pedagogy.

Ah, that's a great question. Someone said that 'I'm wondering what you're most excited about with this new study. Is there anything you're most proud of or appreciate your work?' I think it's the Creative Practise, that structure. And when we were developing this study with the review panel, we had several representatives from universities on that panel, and it probably was the feedback from them and this idea of the critique and reflection that's really probably engaged us with this particular study. So, thank you for that question.

These have been really great questions. Some of these questions will actually form what we call our Frequently asked questions that we publish with each new Study Design, but they come sort of at the beginning of next year when we go through the initial, what we call the implementation this year.

**Deryck Greenwood** - But thanks very much to everybody that's actually taken part in all the questions.

**Kathryn Hendy-Ekers** - It's been really great.

**Deryck Greenwood** - And just for the enthusiasm for this new subject. It's really encouraging.

**Kathryn Hendy-Ekers** - I think they're done. All right, Sam, we might make a finish there.

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